



# AICP Bidding Reference Guide

*One of AICP's chief functions is to help ensure that in the fast-paced environment of this industry, the member production/post companies can provide services in a straightforward manner for the agencies/advertisers that engage them. These questions help ensure that all parties are well informed at the outset, and touch on basic areas of information which all parties should be knowledgeable from the start.*

*Time is money and preparedness leads to efficiency. The goal of this document is to provide a roadmap to make sure that all parties are sharing the information necessary to achieve the best creative product in the most efficient way. To this end, these questions have been fleshed out as much as possible to most efficiently engage, communicate and manage the production and postproduction processes.*

## **Initial Questions & Considerations – First Call with Agency Producer or Brand Contact**

- Has the creative and/or campaign been sold through to the decision makers at the advertiser?
  - Has it gone through testing, or will it go through testing?
- Has the director/artist been approved to bid on the project by the advertiser?
- What is the proposed budget for this project or campaign? Is it “all in”?
  - Does that include social elements, stills, BTS, etc.?
  - Does that include post, talent, VFX, music, finish, etc.
- Is this project a single bid or multi-bid?
  - If multi-bid – i.e., triple bid:
    - Who are the directors/companies bidding the project?
    - Are any of the directors/companies a preferred or rostered vendor?
    - Are any of the directors/companies In-House Entities? If so, what is the plan to keep the independent production/post company's bid confidential (i.e., not shared with any competitors, including an In-House Entity)?
    - Are any of the other bidders foreign based companies?
    - Are the other bidders union signatories (DGA/IATSE/Teamsters)?
    - Are any of the directors/companies in the bidding pool the incumbent on this advertising campaign?
- Has a Mutual NDA been provided for this project? *(if not, the production/post company should ask for one to protect its IP)*
- Are there bidding specs/talent specs from the agency or advertiser?
- Does the advertiser have production, post, or specialized guidelines *(such as green guidelines)*?
- Is the talent SAG or non-union?
- Is there a proposed timeline or calendar for this project? Are there any elements that would cause this project to shift in dates *(e.g. celebrity availability)*?
- When is this expected to air?
- Has the agency/advertiser had any calls with directors/editors or their company representatives yet? *(Is the production/post company coming in late to the bidding pool, or concurrently with the other bidders?)*



- Is this project firm bid, cost-plus, or a blend? (*Please note, there are various versions of cost-plus such as “cost-plus fixed fee”*).
- Are there any print/stills/behind the scenes/or social elements to this project? If so, are there separate creative decks and budgets for these elements?
- Where would this project potentially film? Is the advertiser open to filming outside the U.S.? Are there any restrictions, such as talent or SAG restrictions, that could affect the filming locations?
- When is the treatment/bid due?
- Are there any monies included in the budget for extensive treatments, research or pitch fees?
- When would the project be fully awarded? Or when will the initial start-up be awarded?
- May the production/post company use the finished spot on its reel/socials with full credit?
- Will this job be covered by wrap-up insurance or should production bid for full insurance? (*If working with a foreign production service company, the local production company should be notified of any insurance requirements or restrictions with agency/advertiser wrap-up insurance.*)
- If the project is bid through delivery of the spot (*instead of footage delivered to editorial*), has the proper post insurance been put into place and/or bid for?
- Are helicopters, airplanes or drones required for filming? If so, proper insurance coverage should be provided by the agency/advertiser or included in the production insurance package.
- Is there celebrity travel? If so, who is paying and arranging for the celebrity travel? (*There can be additional liability issues with arranging and/or paying a celebrity’s travel on a project. See AICP newsletter article on talent travel.*)
- Is a second unit needed for any elements, due to either time limitations (*such as with a celebrity*), or for print/stills/BTS/social elements?
- If animals are involved in a project, are there any animal monitoring requirements from the agency or advertiser? (*or associations such as American Humane Society or MAP?*)
- Are any product specialists needed for the project (*e.g., “pour specialist”*)?
- Have any conversations taken place with prospective editorial, VFX, or other post elements? If so, please provide the contact information so that the production company’s bidders and/or directors may speak to them.
- Is the agency/advertiser open to editorial, VFX or other post suggestions from the director?
- Are costs for any stock footage or licensed materials included in the budget, or needed?

### **Tech and Deliverables**

- What are the deliverables? Do the deliverables align with the amount of creative needed to be filmed, or the length of the creative? (*e.g., the deliverable is :15, but the creative is written for a :60 or :90*)
- On what format will the project be shot? (*i.e., HD or film*). If a look is being specified, such as film, this could increase the postproduction costs (*e.g., film scanning*).
- What is the shoot aspect ratio? 16:9, 4:3, 1.35:1, 2.35:1 (*anamorphic*)? Will all the deliverables have the same aspect ratio or format, or will it vary (*such as a “vertical” format for social elements*)?



- Will the agency/advertiser provide the production company with the latest review schedule so it knows the sense of urgency in the post schedule and can make sure it aligns with any deadline expectations?
- Does the editorial team need the transcoded footage the night after the shoot wraps? (*If so, DIT OT and budget for FTP, e.g., “Slingshot”, should be added to the bid.*)
- Does the source drive need to be sent to more than one vendor? (*If so, the cost of drives and shipping should be added to the production bid.*)
- Is transcoding needed before delivering hard-drives or data to editorial?
- What elements need to be delivered to satisfy contractual requirements? Hard drives, shooting footage, film negatives?
- Is Q-take or another video streaming service needed for on set and/or remote clients?

*NOTE FOR PRODUCTION: To support the best outcome, the director should have access to, and a clear line of communication with, the editor – both before and after the shoot, and prior to the first rough cut if desired. Please account for this in the schedule.*